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## SHORTER NOTES

**Richard III's standard bearer.** *Robert W. Jones writes:* In my piece on the boar badge found at Bosworth, in the last number of this journal, I named the standard bearer of Richard III as Sir James Harrington. I would like to thank a reader of the article for noting that this was an error. The only source to name Richard's standard bearer is the 'Ballad of Bosworth Field', a sixteenth-century copy of something that appears to have been written by an eyewitness of the battle, probably in the retinue of the Stanleys. It tells us that it was Sir Percival Thirwell who rode alongside Richard and, in the course of the engagement against Henry's bodyguard lost both his legs:

Sir Perciuall Thriball, the other hight,  
& noble Knight, & in his hart was true;  
King Richards standard hee kept vpriht  
vntill both his leggs were hewen him froe;

to the ground he wold neuer lett itt goe,  
whilest the breath his brest ws within;  
yett men pray ffor the Knights  
that euer was soe true to their King.

I quote from 'The Ballad of Bosworth Field', lines 625-32, edited by J. W. Hales and F. J. Furnivall, *Bishop Percy's Folio Manuscript. Ballads and Romances* vol. 3 (London 1868), pp. 233-59 at 258.

It is David Hipshon, in his book *Richard III and the Death of Chivalry* (Stroud 2009), who suggests that Harrington may have carried Richard's standard. He offers no contemporary evidence for this; but the sole basis for his claim is the fact that the Harringtons were close confidants of the king, that a large proportion of Richard's Knights of the Body were friends and relations of Sir James and that Sir James' grandfather had carried Henry V's banner at Agincourt.

I would like to apologise for any confusion caused, and again thank my attentive reader for pointing out the error.

**A Hapsburg archducal chronogram on a lost monument.** *Norman Hammond writes:* In 1646 the Dutch artist Pieter Jansz Sanredam (1597-1665) painted a view of the choir of St. John's Cathedral in 's-Hertogenbosch, using sketches he had made fourteen years earlier, in July 1632. The oil-on-panel, some 130 by 87 cm, is now in the National Gallery of Art in Washington, DC (Samuel H. Kress Collection, 1961.9.33), and shows the choir looking east, also identified by Sanredam's dated inscription at lower left (**Plate 6**). The light-filled interior characteristic of his work is centred on the baroque black-and-white stone reredos behind the high altar, framing a painting by Abraham Bloemaerts of the Adoration of the Shepherds that never,